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ABSTRACT

The 1982 and 1985 Survey of Public Participation in the Arts (SPPA) produced a national audience profile for classical ballet and explored factors that predispose participation in this art form. This monograph analyzed data from these surveys in terms of: (1) audience size and composition for live ballet performances; (2) television's role in exposing the public to ballet; (3) childhood socialization experiences that tend to encourage adult participation; (4) music preferences as they relate to ballet; and (5) ballet audience growth potential and factors that inhibit it. Findings indicated that 20 percent of the adult population participate in ballet by attending live performances, watching it on television, or dancing in a public performance. People most likely to attend ballet performances are: (1) women; (2) between 25 and 44 years old; (3) living in single-person households; (4) college educated; (5) living in households annually earning more than \$25,000; (6) living in or near an urban area; and (7) in professional occupations or full-time students. Recommendations focus on the importance of childhood arts education, strategies dance companies might use to promote performances, and the need for ballet to be produced on television. Numerous data tables and the SPPA questionnaire are included.
 (JHP)

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Public Participation in Classical Ballet:

A Special Analysis of the Ballet Data
Collected in the 1982 and 1985
Survey of Public Participation in the Arts

Prepared for the Research Division,
National Endowment for the Arts

Carol Keegan, Ph.D.
April 30, 1987

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Executive Summary

In 1982 and again in 1985, the Survey of Public Participation in the Arts, conceived and funded by the National Endowment for the Arts, produced an extensive profile of the national audience for classical ballet, and explored a variety of factors that predispose participation in this art form.

This monograph, prepared for the Endowment's Research Division, analyzes and discusses these survey data, emphasizing findings with practical significance to policymakers, arts educators, dance organizations, cultural broadcasters, and others committed to furthering the growth of public involvement in classical ballet. It is also intended to help alert arts researchers to the availability and richness of this new source of data on the dynamics of the ballet audience.

Major findings reveal clear patterns in the types of people drawn to the ballet audience, the role of television in addressing the public's appetite for ballet, the influence of childhood experiences in shaping adult interest in this art form, and the types of new audience members most likely to be added to the current audience. Among the findings reported in detail in this monograph are the following:

- o About 20% of the adult population nationwide participated in classical ballet "last year" by one of three means: attending a live performance, watching ballet on television, or dancing themselves in a public performance. Four percent of all adults attended a live performance last year, 15% watched ballet on television, and one-tenth of one percent of all adults were performers in a public ballet performance.
- o Certain types of people are more likely than others to attend live ballet performances. Such people are most likely to be: women, between 25 and 44 years of age, living in single-person households, at least college educated, living in households with \$25,000 or more in income, living near an urban area, and to have a professional occupation or be a student full time. Additionally, people who attend live ballet performances can be characterized as more likely to attend other arts activities as well. Ballet attenders are three times more likely than the general public to attend a classical music concert, a jazz performance, an opera, musical or play, or to visit an art museum or gallery.
- o Televised ballet performances reach four times as many adults in a given year as live performances. This reach translates to 26 million viewers of televised ballet performances, compared to roughly 7 million people attending live performances in the same year. Not only does television reach more people, it also reaches the types of people generally underrepresented in the audiences for live ballet performances: the very old, minorities, low income groups, people living outside urban areas, the less educated and the retired are especially likely to get most of their exposure to ballet through television.

- o Having taken arts lessons or classes, as well as having had parents who exposed their children to arts activities in the home are related to an increased likelihood that an individual will attend ballet performances or watch them on television as an adult. Generally, the more different types of such experiences an adult has had from childhood on, the more likely (s)he is to view ballet performances as an adult. More specifically, exposure to ballet lessons appears to be a powerful factor in predisposing live or television exposure to ballet performances, with former ballet students at least four times more likely to attend live performances than the average adult is, and three times more likely to watch ballet performances on television.
- o The growth potential for live ballet audiences is supported by the findings that large numbers of adults not now attending live ballet performances are nonetheless interested in doing so. For every adult currently attending live ballet performances, there are three more people interested in attending too. The most common reasons why people who want to attend say they can't include: cost, availability of performances, and the distance required to travel to a performance.

The monograph concludes with recommendation on how these data might prove useful to those committed to building the audience for classical ballet. Recommendations focus on the importance of childhood arts education--both at home and in formal instruction, strategies dance companies might use to promote their performances, and the need for continued production and broadcast of television programs on classical ballet.

Section 1: Introduction

This monograph, as requested by the Research Division of the National Endowment for the Arts (NEA), explores in depth the data on adult participation in classical ballet collected in the Survey of Public Participation in the Arts (SPPA).

The SPPA, first conducted in 1982 and repeated in 1985, is perhaps the largest survey to date on the cultural activities of the American adult population. Conceived, funded and managed by the Endowment and conducted by the University of Maryland's Survey Research Center and the U.S. Bureau of the Census, its overall objectives were:

- 1) to establish benchmark estimates of the current levels of public participation in eight major art forms: classical music, jazz, opera, ballet, musicals, plays, visual arts and literature;
- 2) to track changes in these levels of participation over time through repetitions of the survey every few years;
- 3) to characterize and compare the audiences for these art forms and to identify the kinds of adults more likely, and the kinds of adults less likely to participate in each art form; and
- 4) to explore factors which affect both levels of participation and the types of people who participate in arts activities.

As designed, conducted and reported in other documents, the SPPA provides a wealth of information across eight art forms. Some of this information concerns subjects like: the background characteristics of people who participate in arts activities, exposure to the arts through mass media, childhood socialization experiences which encourage adult participation, recreational activities related to arts participation, interest in arts participation and factors that inhibit it, and public music preferences as they relate to arts participation.

Recognizing that people primarily concerned about classical ballet might prefer a more focused report on this one art form, the Research Division commissioned a monograph to synthesize the ballet-related data from both SPPA waves, and to extend the analysis of these data beyond that already done in the larger SPPA reports covering all eight art forms.*

To this end, and hopefully of practical use to ballet organizations, educators, policymakers and researchers, this monograph covers the following types of SPPA ballet data:

Section 2-the size and composition of the audience for live ballet performances

Section 3-the role of television in exposing the public to ballet

* Readers interested in comparing SPPA classical ballet findings to those for other art forms should consult the final reports for both the 1982 and 1985 waves of the survey.

Section 4-socialization experiences in childhood and youth that tend to encourage adult participation in ballet

Section 5-music preferences as they relate to ballet participation

Section 6-the growth potential for the ballet audience and factors that inhibit it

In this monograph, SPPA data are consistently reported separately for 1982 and 1985 results, in a format which encourages readers to assess possible differences in findings over the three-year interval. This format was used for three important reasons. First, the SPPA was intended from the start to provide a mechanism for tracking changes in levels of arts participation, so it is helpful in these earliest waves of the survey to inform readers of the survey's trend analysis potential. Second, looking at results of the separate data collection activities in 1982 and 1985 contributes to an assessment of the reliability of SPPA methodology, in the sense that repeated measurement of the same phenomenon using the same methods should produce reliable findings. Finally, the Endowment and the larger dance community need to consider in the earliest SPPA waves--from both a policy and a research standpoint--how often the survey needs to be repeated, and the study of 1982-85 changes (or the lack of them) in the ballet data can help guide such a decision.

For those interested in a more rigorous and purely statistical consideration of the significance of any apparent differences between 1982 and 1985 classical ballet data, another report by the University of Maryland's Survey Research Center approaches the question from that perspective. In fact, in that April, 1987 report, "Changes in Americans' Participation in the Arts: 1982 and 1985," such statistical testing of many of the classical ballet variables cited in this monograph shows none of them to be statistically significant. The interested reader can turn there for more detail.

Finally, before describing the methods by which these data were collected, this section presents a brief explanation of why, of all the dance genres the survey might have studied, only classical ballet was treated in the SPPA. The next few paragraphs review the history of that decision in the design and conduct of the first two waves of the survey.

Limitation of the SPPA Dance Data to Classical Ballet

In the early design phase of the SPPA the Census Bureau, which collected all the SPPA data in both years, pretested the meaning and accuracy of many of the questions used throughout the questionnaire. The pretesting concentrated on the exact meaning of the questions to people being interviewed: when respondents answered a question in a particular way, what specifically had they thought the question meant and what did their selection of a particular response option mean?

When this approach was applied to questions on a range of dance genres, Census Bureau pretesting determined that only questions on attendance at classical ballet performances actually produced the information the researchers had intended to collect. That is, when asked about attendance at classical ballet, respondents who said they had attended produced additional information that assured the interviewers that both they and the

respondent were referring to the same thing--attendance at a classical ballet performance. For other dance genres, respondents often proved to mean something other than what the question asked.

Due to this measurement problem, the first (1982) wave of the SPPA was designed to measure public participation in only classical ballet. The researchers reasoned that they could not be certain of the meaning of other dance attendance data which might well be underreporting or overreporting actual attendance. However, the interval between the 1982 and 1985 waves of SPPA provided an opportunity to conduct additional pretesting which it was hoped would produce more precise measurements for other dance genres. This work was done by the University of Maryland's Survey Research Center, principal contractor for the SPPA. Once again, debriefing of respondents (about the name of the performer(s), the work performed, location of the performance, featured dancers or choreographer) for questions on modern dance, folk and ethnic dance, and jazz and tap performances again failed to produce responses that made researchers confident that both the respondent and interviewer meant the same thing by the questions.

In spite of these continuing scientific problems, the NEA Research Division made plans to augment the 1985 SPPA classical ballet measurements with two parallel series of questions: one on modern dance, and the other on folk or ethnic dance forms. However, the same administrative and budgetary reasons which disrupted other planned adjustments in the 1985 methodology prevented the addition of these questions to the survey questionnaire. The '85 questionnaire for the survey went into the field as it had in 1982.

The Endowment continues to explore an acceptable resolution to this measurement problem. However, for the purpose of this monograph it is important to draw implications for the interpretation of data reported here. Very simply, we have no way of knowing whether or not SPPA data apply to any other dance genres besides classical ballet. There is no logical basis, as well as no empirical basis, to assume the SPPA findings on ballet can inform us about the dynamics of the broader dance audience or of the other dance genres within it. The safest approach is to confine discussions of these SPPA data to classical ballet only.

In a complex dance world with many companies, choreographers and performers remarkably versatile in their technique and performance programs, there are many reasons to suspect that dance audiences are just as diversified in their taste and patterns of attendance, but from a purely scientific standpoint, we must await a methodological solution to the measurement problem before we really know.

The balance of this section of the monograph summarizes the methodology of the SPPA survey, for those readers with interests in technical information about the survey methodology. However, the nontechnical reader can proceed to the next section without further concern.

SPPA Methodology

The University of Maryland's Survey Research Center was the primary contractor for the SPPA survey in both 1982 and 1985, consulting on the design of the study and managing its conduct, while the Census Bureau was responsible for the actual collection of the data, data editing, and prepa-

ration of the data tapes. The Survey Research Center conducted statistical analyses of the data and prepared two final reports on the project:

Robinson, John P. et. al., Public Participation in the Arts: Final Report on the 1982 Survey, January 1986

Robinson, John P. et. al., Public Participation in the Arts: Project Report for the SPPA'85, March 1987

Both reports (which include more detailed methodological information about the SPPA) are available through the ERIC system, and copies of the data tapes are available through the Endowment for researchers interested in conducting their own analyses.

Data were collected through in-person interviews (about five minutes long) for roughly three-quarters of the sample, and by telephone for respondents not available for personal interviews. Respondents were selected from a large, continuously rotating panel interviewed by the Census Bureau every six months over a three-year period for a larger omnibus study. Households selected for interviews were drawn to produce a probability sample of the total U.S. adult population 18 years of age or older. Every adult in the household was eligible for an interview and less than 15% were not interviewed.

In 1982, a separate monthly national cross-section of adults (about 1500 respondents) was sampled, yielding a total sample of 17,254 to represent the U.S. adult population of about 164,000,000 at that time.

In 1985, only six monthly samples of about 2200 each yielded a total sample size of 13,675 representing a cross-section of the nation's approximately 171,000,000 adults that year. (For budgetary and administrative reasons, the original 12-month data collection plan was cut to six months and interviews stopped in June.)

In tables throughout this monograph, findings for all adults interviewed in the survey are referred to as "total sample" results, while the text uses less technical references which generalize survey results to the "entire population," "all adults," or "the adult population as a whole."

Finally, the SPPA questionnaire is provided in the appendix to this report, so the exact wording and order of questions can help readers interpret survey results discussed in this monograph. It should be noted that "core" questions on live attendance and personal performance in the eight art forms studied (Q 1-10 in the questionnaire) were administered each month, while the rest of the survey topics were rotated and only appeared in three or four months in the 1982 wave, and in one month in the 1985 wave.

Section 2: Attendance at Live Ballet Performances

This section summarizes the information on public attendance at live ballet performances collected in both the 1982 and 1985 waves of the survey. But before studying live performance patterns in depth, it is helpful to set this form of public participation in a broader context. The SPPA measured two additional forms of participation in ballet--viewing ballet performances on television and personal performance in a live ballet--and live audience statistics are better understood when we compare the three forms of involvement, as shown in Table 2.1.

The estimated rates of attendance at live ballet performances "last year" were stable across the two survey waves in 1982 and 1985, with both measuring a 4% attendance rate. For viewing of ballet on television, however, in both years this form of participation involved an audience roughly four times larger than that for live performances (16% in 1982 and 15% in 1985). In both years, personal performance, on the other hand, proved highly infrequent, with only one-tenth of one percent of the adult population saying they had danced in a live performance in the last year. Overall, estimates for the three forms of participation showed little or no change over the three-year interval between surveys.

Since these three separate types of ballet participation--attendance at live ballet performances, viewing ballet on television, and dancing in a performance--might involve people who engage in more than one activity, a simple sum of these participation rates will not tell us how many people were involved in at least one type of ballet participation. The duplicated sum shown in the table, then, is the sum total of ballet-related activities in the last year (21% in 1982 and 20% in 1985), but it does not tell us how many separate individuals were engaged in one or more types of participation. The unduplicated total, shown in the last line of the table, does tell us how many different people were involved in ballet "last year" by counting an individual only once, no matter how many types of involvement he or she engaged in. This unduplicated total of the number of adults involved in ballet "last year" is just slightly lower than the duplicated total--18% in both years, supporting the overall conclusion that nearly one in five adults participated in ballet in the preceding year, by attending a live performance or watching ballet on television, or by dancing themselves in a live performance.

Clearly, television exposure to ballet accounted for most of this participation, as will be explored in the next section of this report. The remainder of this section will explore attendance at live ballet in detail, examining: how attendance rates vary among different subgroups of the general public, the relationship between attending live ballet and attending other arts activities, the facilities at which people said they saw these live performances, and the frequency and monthly variations of such live attendance.

Table 2.2 begins this analysis by examining attendance rates as they vary with background characteristics. For the variables of age, sex, education, income, location, marital status, occupation and household composition, it breaks the total sample (all adults interviewed in the survey) into subgroups and presents the percentage of each subgroup who report attending a live ballet performance in the last year. For example,

Table 2.1: Rates of Different Types of Participation in Ballet in Last Year

	<u>1982</u>	<u>1985</u>
attended live last year	4.2%	4.3%
watched ballet on TV	16.3	15.3
danced in a performance	0.1	0.1
duplicated total	20.6	19.7
unduplicated total*	18.2	17.6

 *Unduplicated total is the percentage of respondents who reported engaging in any one of the three types of participation (i.e., attended live or watched ballet on TV or danced in a performance); duplicated total is simply the sum of the three rates of participation.

using the variable called "household composition," the table reports the percentage of: 1) people living in single-person households, 2) people from households composed of one adult and at least one child (primarily single parent households), 3) people from households composed of two or more adults without children, and 4) people from households with two or more adults and children who said they attended the ballet last year. Continuing with this example, single-person households attend at rates 2-3% higher than that of the total adult population (4%), while all other groups attend at the same rate as the adult population as a whole.

The following patterns of attendance as a function of background characteristics are readily detected by analyzing Table 2.2:

AGE--The highest rates of attendance occur in the 25-34 and 35-44 year old groups. The lowest rate occurs in the oldest group whose attendance rate (2%) is half that found for the total adult population (4%). The oldest age group is only one-third as likely as the 35-44 year old group (2% vs. 6%) to attend a live ballet performance.

SEX--Females attend at roughly double the male rate of attendance, and the male rate of attendance (3%) is below that for the adult population as a whole (4%).

RACE--The white rate of attendance is highest and the black rate lowest. People from "other"* races show an intermediate rate of attendance in 1982, then their participation rate rises to 5% in 1985.

EDUCATION--The relationship between education and live attendance rates is basically linear; that is, the higher an individual's level of education, the more likely the individual is to attend live ballet performances. This progression culminates with the graduate school educated group who show rates over three times as high as that of the total adult population (13% in 1982, and 15% in 1985).

INCOME--This relationship is not quite as linear as it was for education, but rising income still means rising attendance rates. Rates higher than the total sample rate begin to appear in the \$25-\$49,000 group, and the \$50,000 or more group rate is almost three times the rate of attendance in the adult population as a whole.

SMSA--People living within an SMSA (Standard Metropolitan Statistical Area), whether in the central city or outside it, show higher rates of attendance than the total adult population does. The non-SMSA residents attend at much lower rates of 2-3%.

MARITAL STATUS--The highest rate of attendance occurs in the never married group. Across the two survey waves, rates for divorced and separated groups were not as stable as those for other marital status groups, with the divorced group rate dropping and the separated group rate rising over the three-year interval. Except for the widowed and separated rates measured in 1982, all groups reported attendance rates equal to, or greater than the 4% rate found for the adult population as a whole.

* Throughout this report, the term "other races" means Asian Americans, Eskimos, Aleutians, Asians and Pacific Islanders.

Table 2.2: Rates of Attendance at Live Ballet Performances in Last Year
by Background Characteristics

	<u>1982</u>	<u>1985</u>
Total Sample	4%	4%
AGE		
18-24	4	4
25-34	5	5
35-44	6	6
45-54	4	3
55-64	4	4
65-74	3	4
75-96	2	2
SEX		
male	3	3
female	6	5
RACE		
white	5	5
black	2	2
other	3	5
EDUCATION		
grade school	1	1
some high school	1	1
high school grad	2	2
some college	6	6
college grad	10	9
grad school	13	15
INCOME		
under \$5,000	3	3
\$5,000-\$9,999	2	2
\$10,000-\$14,999	3	3
\$15,000-\$24,999	4	4
\$25,000-\$49,999	6	5
\$50,000 +	11	11
SMSA		
central city of SMSA	6	5
SMSA, not central city	5	5
not in SMSA	2	3
MARITAL STATUS		
married	4	4
widowed	3	4
divorced	6	4
separated	3	5
never married	6	6
OCCUPATION		
professional	10	12
managerial	6	7
sales, clerical	6	5
craftsman	2	2
operatives	1	1
laborers	1	2
services workers	4	3
not working	3	3
keeping house	3	3
student	7	9
retired	2	2
HOUSEHOLD COMPOSITION		
single person	7	6
1 adult, child(ren)	5	4
2 or more adults	4	4
without child(ren)		
2 or more adults	4	4
with child(ren)		

OCCUPATION--In both survey waves, professionals and students showed the highest rates of attendance. Managerial and sales/clerical group rates were also high. Operatives, craftsmen, laborers and the retired consistently showed the lowest rates of attendance. Operatives, for example, attended at a rate only one-fourth that of the total adult population and only one-tenth that of professionals.

HOUSEHOLD COMPOSITION--All subgroups showed attendance rates above or equal to that of the total adult population, but the single-person household rate was at least one-and-a-half times as large as that of the adult population as a whole.

(Due to the strict practices of the Census Bureau with regard to protecting the confidentiality of respondents, this monograph excludes information on geographic variations in participation. For readers especially interested in such information on classical ballet, the main reports on SPPA will be of interest.)

In summary then, there are clearly differences in the rates at which various subgroups of the public attend live ballet performances. Each of the variables analyzed was of some use in characterizing the kinds of people more likely, and the kinds of people less likely to be represented in the audiences for live performances, although educational level, income and occupation showed the largest differences among subgroups.

In addition to characterizing the size and composition of ballet audiences, another important feature of the SPPA is its measurement of other arts activities. Since the survey measures participation in eight art forms, ballet participation can be related to seven other arts activities.

One interesting question to pose with such survey data is whether attendance at live ballet performances is an isolated activity or whether ballet attenders also attend other arts events as well. Is the ballet audience acting on an exclusive preference for that art form, or does it also tend to involve itself in other art forms?

Table 2.3 shows the overlaps between the ballet audience and audiences for other art forms, by presenting the percentages of those who said they attended a ballet performance last year who also indicated they attended other arts activities. The percentages for jazz, for example, indicate that 32% of the people attending ballet in the 1982 wave also said they had gone to a jazz performance in the last year, as did 36% in the 1985 wave of the survey. Referring to the total sample percentages in the table (10% in both years) shows that the jazz audience is three to three-and-a-half times more likely to be found among the ballet audience than it is in the adult population.

In both waves of the survey, for each arts activity in the table, people who attended a live ballet performance last year were more likely than the total adult population (total sample) to participate in these other art forms. For all art forms except literature, attenders were at least three times more likely to be found in the ballet audience than they were in

Table 2.3: Overlaps Between the Ballet Audience and Other Arts Audiences:
Percentages of Ballet Attenders Also Reporting Attendance at
Other Arts Activities

	<u>% age of ballet</u> <u>audience attending</u>		<u>% age of total</u> <u>sample attending</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
jazz	32%	36%	10%	10%
classical music	58	59	13	13
opera	23	22	3	3
musicals	64	53	19	17
plays	50	45	12	12
art museums	68	65	22	22
reading	88	90	56	56

the total adult population, with opera goers seven times as easy to find there as in the entire population. Ballet attenders were most likely to say they also attended classical music performances, musicals and museums, with over half the ballet audience saying it had also attended these activities in the last year. The ballet audience was also more than one-and-a-half times more likely to read literature than was the adult population as a whole.

Finally, the survey examined monthly variations in rates of attendance at live ballet, and these results are presented in Table 2.4. In section a, the table shows frequency of last month attendance. Three quarters of the adults who saw live ballet last year (3.1% of the entire population in 1982 and 3.2% of it in 1985) had seen it within the last year, but not as recently as "last month." 1.1% of the 4% last year attendance measured in both waves, however, did occur within the last month, with most such recent attendance (0.9%) occurring just once. Only two-tenths of one percent of the adult population saw more than one live ballet performance in the last month. Findings across the two survey waves are very stable.

The bottom part of the table, shows how this last month attendance differed from month to month. What months were most likely to draw ballet audiences? The reference month in the table is the month before the respondent was surveyed, and his or her mental time frame when asked whether or not (s)he had attended live ballet "last month." Beginning with the January sample, then, the table lists the preceding month as reference month and the monthly rates of attendance found in both survey waves.

There were notable month-by-month differences in the percentages of adults reporting they had attended a live ballet during the reference month. In 1982, attendance rates were highest in May (1.9%) and June (2.0%), while the lowest attendance rates were reported from August through October (0.4-0.6%). In 1985, the data cover only six months, and they show a much higher rate for December (1.7%) than was found in 1982 (1.1%), while the May rate dropped to 1.2% in 1985 compared to the 1982 estimate of 1.9%. Unlike earlier tables generally presented very stable estimates over the three-year interval between survey waves, these monthly data show greater fluctuation over time.

Table 2.4: Monthly Rates of Attendance at Live Ballet

a) frequency of last month attendance

	<u>1982</u>	<u>1985</u>
attended last month	1.1%	1.1%
--attended once last month--	0.9	0.9
--attended 2-3 times last month--	0.2	0.2
--attended 4-5 times last month--	0.0	0.0
<u>attended last year but not last month</u>	<u>3.1%</u>	<u>3.2%</u>
<u>total last year</u>	<u>4.2%</u>	<u>4.3%</u>

b) month by month variations in rate of attendance

<u>reference month*</u>	<u>1982</u>	<u>1985**</u>
December	1.1%	1.7%
January	1.1	0.9
February	1.0	0.8
March	0.9	0.6
April	1.1	1.1
May	1.9	1.2
June	2.0	
July	1.4	
August	0.5	
September	0.6	
October	0.4	
November	0.7	

Total sample rate of last month attendance:	1.1%	1.1%
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 * Reference month is one month prior to the month of a respondent's interview (e.g., December data in this column were retrospective reports from the January sample).

** Disruption of original sampling plan in SPA'85 prevented collection of data for last six months of the year.

Section 3. Exposure to Ballet Performances through Television

The rate of television viewing of ballet performances is four times the rate for attendance at live ballet performances, with 16% viewing ballet on television in 1982, and 15% in 1985. As Table 3.1 presents, this television exposure to ballet involves over 26 million adults in each year studied. (In comparison, the 4% live attendance rates translate to roughly 7 million adults each year.)

Since exposure to ballet through television may be in part related to general television viewing habits, the remainder of Table 3.1 presents data on "average day" television viewing habits and exposure to both live and televised ballet performances.

These data show that, unlike live performance attendance rates which decline as the amount of television viewing increases, television exposure to ballet is not inversely related to amount of general television viewing. In simpler terms, the person who is a relatively heavy TV viewer may be unlikely to attend live ballet performances, but that does not mean (s)he is unlikely to see ballet on television. In fact, Table 3.1 shows that even people who say they don't view television at all on an "average day" (0 hours category) show a rate of television exposure to ballet (12%) three times the total sample live attendance rate of 4%. Another indication of the failure of heavier TV viewing habits to inhibit viewing of televised ballet is in section b of the table which shows that no amount of average day TV viewing is associated with more than a 5% (one-third) decrease in rate of exposure to televised ballet, compared to the total population rate of 16% in 1982 and 15% in 1985; however, more than five hours a day of general television viewing is associated with a rate of live attendance half the size of the total population rate (4% in both years).

Finally, section c of the table shows that nonviewers of television on an average day--who showed lower rates of TV exposure to ballet--account for only 5-6% of the adult public. On the other hand, the heavier television viewers (four or more hours)--who showed low rates of attendance at live performances--account for 32% of the total population in 1982 and 28% of it in 1985. People viewing one to two hours of television daily--who showed above average exposure rates for both live and televised ballet--account for about 44% of the adult public in 1982 and 49% in 1985.

In summary then, the television audience for ballet is four times the size of the live ballet audience in both SPPA survey years, and exposure to televised ballet is not inversely related to amount of television viewing in general, as exposure to live ballet performances is. People who by the amount of their daily television viewing tend to be underrepresented in the television ballet audience only account for 5% of the adult public, while people whose general television viewing habits are related to low rates of attending live performances account for roughly 30% of all adults. People whose daily viewing amounts are slightly below the average of three hours a day are overrepresented in both the live and televised ballet audiences and they account for 47% of all adults.

Given the greater prevalence of television exposure versus live exposure to ballet performance, it's natural to ask about the relationship between the two. Does one predispose or initiate the other? Do ballet

Table 3.1: Exposure to Ballet through Television

a) rates of watching ballet on television in the past year

	<u>1982</u>	<u>1985</u>
percentage exposed	16.3%	15.3%
number exposed*	26,732,000	26,163,000

b) rates of exposure to live ballet and televised ballet by number of television hours watched on an "average day"

# TV hours per day	rate of live exposure		rate of TV exposure	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
0	8%	11%	12%	12%
1	6	7	19	17
2	5	6	19	15
3	4	2	16	14
4	3	3	16	16
5	2	3	13	17
6	1	0	12	16
7	2	0	15	21
8 or more	0	2	14	10

c) percentages of adult population watching different amounts of television on an "average day"

# TV hours per day	<u>1982</u>	<u>1985</u>
0	6%	5%
1	18	21
2	26	28
3	19	18
4	14	13
5	7	6
6	5	5
7	1	1
8 or more	5	3
average # daily viewing hours:	2.9	2.8

* Percentage exposed multiplied by 164 million (adult population size) in 1982 and by 171 million in 1985.

audiences use one form of exposure to substitute for another or do they use them to supplement each other? Although the nature of the SPPA survey data does not allow us to say that any variable "causes" changes in another, we can conduct a few analyses which explore the relationship between the two forms of ballet participation.

Table 3.2, for example, explores the extent of the overlap between exposure to live ballet and exposure to televised ballet, by breaking out separately: the percentage of respondents reporting they saw both live and televised ballet last year, the percentage reporting only attendance at live performances, the percentage reporting only exposure to televised ballet, and the percentage reporting neither.

Results of this analysis show that television and live exposure overlap in roughly 2.5% of the adult population--that is, 2.5% saw ballet performances both live and on television last year. However, television exposure alone is how 13-14% of all adults said they were exposed to ballet last year, and roughly 2% of all adults only saw live performances. Once again, it's important to clarify that these data merely describe the relationship between television viewing of ballet and live attendance, but they cannot determine which experience caused or even predisposed the other.

This means the size of the audience exposed to both live and televised performances is 57% of the total live ballet audience in 1982, and 54% of the total live audience in 1985. More than half the live ballet audience then, also views ballet on television in the same year.

However, while the majority of the live ballet audience supplements live attendance with television exposure to ballet, the reverse does not hold true for the television audience. Only 15% of the total television audience in 1982 and 17% of the total television audience for ballet in 1985 also saw a live ballet performance. Thus, while more than half the live audience for ballet (and even 12% of people who don't usually watch TV turn on the set for ballet) "migrates" into the television audience for it, more than 80% of the television audience for ballet does not cross over to live attendance. As we will see in later analyses, background characteristics, socialization factors and "barriers" people say prevent them from attending live performances all contribute to these different exposure patterns.

Table 3.3 compares patterns of exposure to television ballet among subgroups of the public differentiated according to: age, sex, race, education, income, SMSA, marital status, occupation and household composition. For each subgroup, a separate rate of exposure to televised ballet is calculated so we can judge whether a given group shows more or less exposure than the total sample rates of 16% in 1982 and 15% in 1985. For the reader's convenience, live attendance rates for these same subgroups are repeated from Section 1 to facilitate comparisons.

Generally, the rates of exposure are more stable for live attendance than for television exposure over the two survey waves, with television rates showing sizeable differences over the three-year interval. And, as was true for the entire population, television exposure to ballet within a given subgroup is often several times that subgroup's rate of live exposure. Every subgroup shows a much larger television exposure rate, and for some subgroups (e.g., the retired, the oldest group, non-SMSA residents, people

Table 3.2: Separate and Combined Rates of Exposure to Live and Televised Ballet

<u>percentage exposed to:</u>	<u>1982</u>	<u>1985</u>
live and televised ballet*	2.4%	2.6%
live ballet only*	1.8	2.2
television ballet only	14.0	12.7
neither	81.9	82.5

 * Sum of "live and televised" and "live ballet only" does not equal exactly the annual live attendance rate for ballet, because of the use of a subsample to measure exposure to televised ballet.

with less than a high school education, and those of "other" races) the increases are remarkably large.

Some of these subgroup variations in television exposure to ballet include the following:

AGE--While exposure to live performances peaked in the 35-44 year old group, television exposure peaks at 45-64 in 1982 and at 65 and over in 1985. The 65-74 year old group is five times more likely to see ballet on television than to watch it live, and the oldest group is at least seven times more likely to be exposed to ballet through television.

SEX--As with live attendance, females were more likely to be in the audience for televised ballet than males were. Male viewing rates fall below the adult population rate for television exposure to ballet, but both men and women increased their exposure to ballet three- or four-fold through television.

RACE--The "other" race group dramatically exceeds white exposure when television is used to watch ballet performances, while for live exposure white rates were clearly higher. As with live exposure, black rates for television exposure are the lowest of the three subgroups, but they use television to multiply their exposure by five- to eight-fold, just exceeding the adult population rate in 1985.

EDUCATION--As was true for attendance at live performances, exposure to televised ballet shows a linear relationship to level of education, and the adult population rate is not reached until respondents have had some college education. There are larger differences between 1982 and 1985 television exposure rates in the top two educational subgroups. The three highest educational levels use television to increase their exposure to ballet by a factor of roughly three which is below the total population pattern of a four-fold increase. It is among the less educated groups where television is more likely to increase exposure by as much as six- to nine-fold.

INCOME--The distribution of exposure rates by income category is flatter for television exposure than it was for live exposure, but the 1982 television exposure rates still show a tendency for rising income to mean rising rates of television exposure to ballet. However, in 1985 television exposure rates for the top three income groups drop by 6% each, so the 1985 rates only reveal a very high rate of television exposure to ballet in the highest income category. The three lowest income groups use television exposure to ballet at a rate four to nine times higher than their live exposure rates.

SMSA--Again, as was true for live performance attendance rates, the non-SMSA respondents show the lowest participation through television. All groups are roughly three to four times more likely to see ballet on television than to see it live, with the largest multiplication of the live audience (by a factor of six-and-one-half) found for the 1982 non-SMSA group.

MARITAL STATUS--As was true with the educational breaks, the subgroup most likely to attend ballet live (those never married) shows the smallest increase in exposure to ballet through television (a two-and-a-half factor increase over the live attendance rate), while groups with lower rates of live exposure (e.g., the widowed) show a greater relative reliance on tele-

Table 3.3: Rates of Exposure to Live Ballet and Televised Ballet by Background Characteristics

	RATE OF LIVE EXPOSURE		RATE OF TV EXPOSURE	
	1982	1985	1982	1985
Total Sample	4%	4%	16%	15%
AGE				
18-24	4%	4%	11%	10%
25-34	5	5	16	14
35-44	6	6	18	16
45-54	4	3	20	16
55-64	4	4	20	14
65-74	3	4	16	21
75-96	2	2	14	25
SEX				
male	3	3	12	11
female	6	5	20	14
RACE				
white	5	5	17	15
black	2	2	10	16
other	3	5	26	37
EDUCATION				
grade school	0	1	8	9
some high school	1	1	9	8
high school grad	2	2	13	11
some college	6	6	19	15
college grad	10	9	32	22
grad school	13	15	34	46
INCOME				
under \$5,000	3	3	11	14
\$5,000-\$9,999	2	2	11	18
\$10,000-\$14,999	3	3	11	17
\$15,000-\$24,999	4	4	18	12
\$25,000-\$49,999	6	5	21	15
\$50,000 +	11	11	29	23
SMSA				
central city of SMSA	6	5	20	19
SMSA, not central city	5	5	18	17
not in SMSA	2	3	11	9
MARITAL STATUS				
married	4	4	16	14
widowed	3	4	18	20
divorced	6	4	23	15
separated	3	5	10	24
never married	6	6	15	16
OCCUPATION				
professional	10	12	30	31
managerial	6	7	17	18
sales, clerical	6	5	20	14
craftsman	2	2	8	7
operatives	1	1	8	11
laborers	1	2	4	7
services workers	4	3	15	11
not working	3	3	13	13
keeping house	3	3	18	20
student	7	9	16	14
retired	2	2	15	15
HOUSEHOLD COMPOSITION				
single person	7	6	21	23
1 adult, child(ren)	5	4	16	23
2 or more adults	4	4	16	14
without child(ren)				
2 or more adults	4	4	15	14
with child(ren)				

vised ballet. Divorced and widowed people showed large changes in both television and live exposure rates between 1982 and 1985.

OCCUPATION--As with live ballet attendance, professionals, students, managers and sales/clerical workers show high rates of television exposure to ballet. However, three groups show very large increases in participation through television (six- to eleven-fold); housekeepers and the retired rise to total population or higher participation rates this way, while operatives remain below average in television exposure.

HOUSEHOLD COMPOSITION--People living alone show the highest rates for both live and television exposure; the group using television for the largest multiplication of its participation is the single-parent household (especially in 1985).

In general, then, we can make the following conclusions from the data reported in this section:

- o television brings four times the audience to ballet performances that live performances do;
- o the amount of an individual's daily television viewing is inversely related to her or his attendance rate for live performances, but shows little relation to rates of exposure to televised ballet;
- o six out of ten people who attend live ballet performances also watch ballet on television, but roughly one out of six television viewers of ballet also attends live ballet performances;
- o the very old, minorities, low income groups, non-SMSA residents, the less educated and the retired are especially likely to get most of their exposure to ballet through television; and
- o groups with lower rates of live exposure usually also show lower rates of television exposure, but exceptions include those of "other" races, housekeepers and the retired.

Section 4. Socialization Experiences and Ballet Participation

The SPPA not only attempted to describe what kinds of people participate in classical ballet, it also tried to investigate some of the factors that may predispose participation in the arts. The kinds of exposure to the arts adults had as children and youth were among the factors studied in this respect, and this section summarizes how they relate to subsequent participation in ballet in adulthood.

Table 4.1 begins this investigation with a description of the kinds of arts-related experiences the adults in the SPPA remember having had. Comparing 1982 and 1985 results shows how stable the data are across the two survey waves.

Section a of the table shows that ballet lessons were the least common arts lesson or class mentioned by the sample. Compared to the very high rates of exposure to lessons like music (47%), the 7-8% exposure rate for ballet is very low, although acting lessons are not much more common (9-10%). The table also shows that most of these ballet lessons occurred before the age of 12, after which exposure takes a steady decline. Only 1% of the population and roughly 13% of all those who "ever" had ballet lessons said they had them between 18-24, as was also true in the 25 and older group. Of all lessons in the table ballet lessons are the only type that shows a steady drop with increasing age. This means that not only are ballet lessons a rare arts socialization experience, but they tend to occur in pre-adolescent years.

Section b of the same table shows that 5% of the adults had had parents who often took them to performances like plays, dance or classical music concerts, and another 26-27% said their parents occasionally took them to such performances. Nearly 70% had never had such experiences. These rates, however, were very close to those for other parental introductions to the arts, with the exception of reading.

Table 4.2 relates these same socialization factors (lessons or classes, and parental experiences) to rates of adult exposure to live and televised ballet performances. It counts the number of socialization experiences (separately for lessons/classes and experiences with parents) the individual said (s)he had had, sorts respondents into categories ranging from no experiences to the maximum number of experiences (eight in the case of lessons or classes, and four in the case of experiences with parents), then presents the rates of live and televised exposure. It also shows the frequency with which the total sample said they'd had these different numbers of experiences.

Section a shows that the more arts lessons or classes the respondent has had, the higher the rates of both live and television exposure. Those with six or more types of classes are about three times more likely to view ballet on television than the general population is, and those with seven or more experiences show live attendance rates four to ten times the rate for the total adult population. It should be noted that the stability of 1982 and 1985 results on live exposure begins to decrease among adults who had had more than five lessons or classes.

37% of the adults sampled had had no classes, and 70% had no more than

Table 4.1: Rates of Exposure to Various Arts Socialization Experiences

a) percentages exposed to various arts classes "ever" and at different ages

<u>lessons or classes</u>	<u>% ever exposed</u>		<u>% exposed under 12</u>		<u>% exposed 12-17</u>		<u>% exposed 18-24</u>		<u>% exposed 25+</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
music	47	47	23	25	31	31	8	8	5	4
visual arts	24	25	3	3	13	14	9	9	6	7
acting	9	10	1	1	6	7	3	3	1	1
ballet	7	8	5	6	2	2	1	1	1	1
creative writing	18	18	1	1	8	9	10	10	3	3
arts/crafts	31	34	3	4	16	19	8	9	10	11
art appreciation	20	19	1	1	6	7	13	12	2	2
music appreciation	21	20	2	2	10	10	10	10	2	2

b) percentages exposed as children to various arts-related experiences with their parents

<u>parents' behavior</u>	<u>often</u>		<u>occasionally</u>		<u>never</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
listened to classical music	8	9	22	23	70	68
took child to museum	5	4	29	30	67	66
took child to plays, dance or classical music performances	5	5	26	27	69	68
encouraged extracurricular reading	38	37	29	29	33	34

Table 4.2: Rates of Exposure to Live Ballet and Televised Ballet by Number of Arts Socialization Experiences

a) by number of arts classes "ever" taken

number of arts lessons or classes	rate of live exposure		rate of TV exposure		distribution in total sample	
	1982	1985	1982	1985*	1982	1985
0	1%	0%	7%		37%	37%
1	2	3	11		19	18
2	3	3	17		14	15
3	5	6	18		10	10
4	8	8	28		8	8
5	9	12	27		6	6
6	13	19	41		4	4
7	20	16	52		2	2
8	41	31	45		0	1

b) by number of arts-related experiences (occasionally or often) with their parents

number of parental experiences	rate of live exposure		rate of TV exposure		distribution in total sample	
	1982	1985	1982	1985*	1982	1985
0	1%	1%	5%		25%	26%
1	2	3	12		29	28
2	3	4	17		18	16
3	7	6	23		14	16
4	10	14	33		13	14

* No SPA'85 data collected due to disruption of original sampling plan.

two classes. Exposure to two classes is related to live participation rates lower than the total population's and television exposure rates just slightly above average. Estimates of the number of lessons/classes adults have had are very stable across the survey waves.

In both survey years, parental influences show a similarly direct relationship with rates of live and television exposure--the more experiences a respondent has had, the more likely he or she is to see ballet performances, whether they're live or televised. Respondents with four experiences watch ballet on television at twice the rate for all adults, and they attend live ballet at rates two-and-a-half to three-and-a-half times as high as the adult population rate.

Here again, most people do not report having had these kinds of experiences with their parents. About a fourth of the population had had no such experiences, and 54% report less than the two experiences which are associated with rates roughly equal to those for the adult population as a whole.

Table 4.3 examines live and television exposure to ballet in relation to parents' level of education. In both survey waves, as parents' level of education increases, live attendance rates generally increase, rising above the adult population rate when parents had some college education, and two-and-a-half times the rate for all adults when respondents had parents who'd graduated from college.

However, rates of television exposure to ballet exceed the adult population rate at a lower educational level--when the parent had had some high school but not graduated; and rates are actually higher in the some college group than in the highest education group.

The total sample distributions in the table show how common it was for all adults surveyed to report their parents had had various levels of education. 17% had fathers with educational levels associated with live attendance rates higher than those for the entire population, and 14-16% had mothers with such educational levels. With regard to television, however, 49-50% had fathers with educational levels associated with rates higher than the total population's, and 56-60% had mothers with such educational levels. 1982 and 1985 percentages were very similar.

It should also be noted that high levels of respondents said they did not know their parents' level of education (15-20%) and that these respondents reported below average exposure rates for both live and televised ballet.

Finally, Table 4.4 studies a highly select subgroup found in the SPPA survey, a group with a very specific and direct exposure to the ballet in their history. The data in this table present special analyses of that 7-8% of the sample who reported having had ballet lessons at some time in their lives.

Relationships with live and television exposure to ballet as adults are dramatic. Live attendance rates among those who'd had ballet lessons were four to five times higher than those for all adults. Television exposure rates were three times higher.

Table 4.3: Rate of Exposure to Live Ballet and Televised Ballet by
Parents' Level of Education

<u>highest grade completed</u>	Rate of Live Exposure				Rate of TV Exposure*	
	<u>father</u>		<u>mother</u>		<u>father</u>	<u>mother</u>
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1982</u>
7th grade or less	3	4	2	2	15	13
8th grade	2	2	2	2	13	15
9-11th grade	3	6	3	2	17	16
12th grade	4	5	4	5	16	16
some college	5	7	8	13	27	26
completed college	11	10	10	10	21	19
don't know	2	1	2	1	10	9

Total sample distribution of parents' educational level

<u>highest grade completed</u>	<u>father</u>		<u>mother</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
7th grade or less	19	19	16	16
8th grade	13	12	12	10
9-11th grade	10	8	11	12
12th grade	22	25	31	32
some college	6	7	7	8
completed college	11	10	7	8
don't know	20	19	16	15

* No SPA'85 data collected due to disruption of original sampling plan.

This variable, exposure to ballet lessons, shows a higher rate of live attendance than any other variable analyzed in this report: a 22% attendance rate for ballet students exceeds the rate for the highest educational group (13%), as well as the highest occupational rate (10-12% among professionals). Only having had eight or more kinds of arts lessons or classes is related to a higher level of live attendance (31-41%) and this sub-sample of ballet students is, of course, included in that high-exposure group. The rate of television exposure for ballet students was only exceeded in the graduate school subgroup in the 1985 wave (34-46%) and among those with seven or more arts lessons (45-52%).

Section b of the table repeats the finding from Table 4.1, that most lessons were taken under the age of 12 and that exposure to lessons drops steadily from then on. However, almost a fifth of these ballet students were taking classes while 18-24. Even more interesting is the high percentage of students who began taking classes after the age of 18. About half of those taking classes in the 18-24 year old group were beginners (11% out of the 19% in 1982 and 8% out of the 17% in 1985). After 25, the majority of students are beginners. In total, 15-19% of adults who took ballet lessons began their studies after the age of 18. There is little variation in these percentages across the two survey years.

Finally, section c shows that roughly 80% took ballet lessons at only one period in their lives, only 14-17% studied it in two time periods and the rate falls to 2-4% of ballet students extending their study over three or four time periods. For 1982, this means only one-tenth of one percent of the adult population took ballet from before the age of 12 to after the age of 25, and two-tenths of one percent did so in the 1985 sample. Again, there is little difference between 1982 and 1985 findings.

Table 4.4: Adults Exposed to Ballet Lessons

a) past year rates of exposure to live ballet and televised ballet among those who have had ballet classes

	<u>Total Sample</u>		<u>Total Sample</u>	
	<u>1982</u>	<u>1982</u>	<u>1985</u>	<u>1985</u>
attended live performance	22%	4%	17%	4%
watched ballet on TV	43%	16%	*	15%

b) percentages ever exposed and first exposed to ballet classes in each age group

<u>Age Group</u>	<u>Ever Exposed</u>		<u>First Exposed</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
less than 12	68%	72%	68%	72%
12-17	27	29	12	12
18-24	19	17	11	8
25+	11	12	8	7

c) percentages having had ballet classes at one through four different age groups

<u>Number of Age Groups</u>	<u>1982</u>	<u>1985</u>
1	81%	78%
2	14	17
3	3	4
4	2	2

* No SPA'85 data collected due to disruption of original sampling plan.

Section 5. Music Preferences of the Ballet Audience

Another type of information collected in the SPPA treats the music preferences of the general public, and of audiences for the major art forms studied. For several art forms (e.g., classical music, opera, jazz, musicals) these music preference data were more directly relevant to the study of attendance patterns than they are for ballet. However, data on the ballet audience's music preferences help reinforce earlier findings on overlapping attendance by the ballet audience at other arts activities, and creative application of the data in promoting both live and televised performances, or in scheduling strategies for televised ballet performances could prove very practical.

Table 5.1 relates the type of music respondents said they "like best" to their rates of exposure to both live and televised ballet performances. For example, in the first line 15% of those people who said they liked classical or chamber music best attended live ballet performances in both years, and 45% of them saw a televised ballet in the 1982 survey. Classical or chamber music, and opera music preferences were associated with live attendance rates three to five times that of the adult population as a whole (4%), and these two music preference groups show the highest live attendance rates in both survey years. People who prefer jazz and people preferring folk music also show elevated levels of live attendance at ballet performances. Results for opera music, operettas/musicals/show tunes, and barbershop music are not as stable over the two survey waves, as they are for other music preferences.

Patterns of television exposure by music preference are similar, with rates highest for classical/chamber music and opera music fans. Rates are roughly three times the rate for all adults (16%), with 45% of those preferring classical music seeing ballet on television, and 51% of those preferring opera music viewing television ballet. As with live attendance, rates of television exposure are also high for jazz and folk music fans.

Recalling the high percentage of the live ballet audience who attended classical music concerts (58% in 1982 and 59% in 1985 compared to an adult population rate of 13%), opera (23% in 1982 and 22% in 1985 compared to 3% of all adults) and jazz (32% and 36% vs. 10%) supports these music preference patterns of participation. The same pattern would have held for musicals (over half the ballet audience attended musicals live both years), except for the typical (4%) rate of musical fans attending ballet in 1985.

In summary then, people who prefer listening to classical/chamber music, opera, jazz or folk music show higher than average rates of both live attendance at ballet performances and televised presentations of such performances. On the other hand, preferences for hymns/gospel, bluegrass, country-western or soul/blues/rhythm and blues music were related to low rates of exposure to ballet.

Table 5.1: Rates of Exposure to Live Ballet and Televised Ballet by
Types of Music Liked Best

	Live Ballet		Televised Ballet*
	<u>1982</u>	<u>1985</u>	<u>1982</u>
classical/chamber	15	15	45
opera	13	19	51
operetta/Broadway musicals/show tunes	12	4	38
jazz	6	10	29
soul/blues/rhythm and blues	3	2	8
big band	2	0	16
country-western	1	1	8
bluegrass	0	0	8
rock	4	5	9
mood/easy listening	5	4	19
folk	8	6	35
barbershop	7	0**	26**
hymns/gospel	1	2	10
other	1	1	12
none	5	6	17

* SPA'82 data only; disruption of original sampling in SPA'85 survey
prevented collection of data needed for this analysis.

** Sample size is less than 100; interpret with caution.

Section 6. Interest in Attending Ballet and Barriers That Prevent Attendance

In addition to exploring current attendance estimates and the characteristics of people now attending live ballet performances, the SPPA went further, to try to estimate the size of the potential audience for ballet. How many people who do not now attend live performances want to do so in the future, and how many people now attending want to attend more often than they actually do? This section examines the extent of public interest in attending live ballet performances, the kinds of people more likely, and the kinds less likely to express such interest, the relationship of interest in live attendance to actual attendance at live ballet performances and to viewing of ballet on television, and the reasons why people say they don't attend or don't attend as often as they'd like.

Table 6.1 presents related data. If everyone interested in attending a live ballet performance (12%) actually did so, the audience for live ballet would be four times its current size (4%). Of this 12% interested in (more) attendance, most (10% of the adult population) are not currently attending, while the remaining 2% already attend but want to do so more often. Clearly the greater audience growth potential lies in attracting people not currently attending (at least not as recently as "last year"), since there are five times as many of these interested nonattenders (10% of the adult population each year) as there are current attenders who want to attend more often (2% each year).

Considering that interest in attending ballet performances, as a variable to be measured by the survey, is not as precise a phenomenon to measure as actual attendance--that at best it's not even a behavioral intention ("I plan to attend"), but rather a behavioral preference ("I'd like to attend")--these estimates of public interest are very stable across the survey years.

Another reason to give credence to these numbers is that other survey data suggest that interest in attending ballet performances is clearly related to behavioral patterns; this is, people who express interest in attending ballet in the future actually behaved differently toward it in the past year. Table 6.2, for instance, shows how exposure to live ballet, to televised ballet, and to both live and televised ballet was higher among people interested in live attendance than it was among the entire population. The live-only attendance rate is doubled in this group, the television-only rate is tripled, and combined live and television exposure is nearly five times as high as the comparable rate for the total adult population. This leaves 41% not acting on their interest in these ways in the last year, compared to twice that rate of nonparticipation in the general public.

We can, of course, look at the relationship between interest and behavior in the other direction, asking what percentage of each type of exposure group (live only, television only, both, neither) expresses an interest in (more) attendance. Among those attending only live performances 28% are interested, among the television only audience 36% are interested,

Table 6.1: Ballet Audience Growth Potential: Percentage of Respondents
Currently Attending and/or Interested in Attending (More Often)

	<u>1982</u>	<u>1985</u>
currently attending	4.2%	4.3%
interested in attending	11.7	12.4
--interested and currently attending	1.9	2.2
--interested but not currently attending	9.8	10.2

Table 6.2: Rates of Exposure to Live and/or Televised Ballet Among Those Interested in More Live Ballet Attendance*

	<u>Among Those Interested</u>	<u>In Total Sample</u>
attended live ballet only	3.8%	1.8%
watched ballet on TV only	44.3	14.0
did both	11.0	2.4
did neither	40.8	81.9

 * SPA'82 data only; disruption of original sampling plan in SPA'85 survey prevented collection of data needed for this analysis.

among those exposed to both the interest rate climbs to 65%, and only 5% of those doing neither want to attend.* If we assume that interest should be related to behavior, all groups vary in logical directions away from the total adult interest rate of 15%.

The interest variable also seems related to interest in other arts activities. In both SPPA waves, as shown in Table 6.3, people interested in ballet were two to five times more likely to be interested in six other art forms. The largest interest overlap in the table is for opera, where the 7-8% general public interest rate climbs to 34-36% among people interested in attending ballet. These rates conform to the behavioral pattern shown in Section 2, where attendance at live ballet was related to high rates of attendance at other art forms--rates considerably higher than those of the adult population.

Given these meaningful patterns in the interest data and their relationship to other SPPA data, we can proceed to search for differences in the types of people who express an interest in attending ballet performances. Table 6.4 presents the same kind of analysis of background characteristics that were provided earlier for live attendance and television exposure to ballet. Differences between 1982 and 1985 findings are larger than they were for live attendance or television exposure to ballet, but still in both years, certain types of people do indeed express greater, and certain types lesser, levels of interest in the ballet:

AGE--Interest rates are rather close to those for the total sample, but still two to four times the current attendance rates. Generally, interest is higher among the younger subgroups, tending to decline at 55-64 in the 1982 sample and earlier at 45-54 in the 1985 sample.

SEX--Again, repeating a pattern seen in actual exposure rates, there is much greater female interest--three times that of the males interviewed, and four to five times the size of the current live audience.

RACE--As occurred with actual live attendance, the highest interest rate is in the white subgroup, followed by that of "other" races, and then blacks. Once again, interest patterns parallel actual attendance patterns.

EDUCATION--Increasing education is related to increasing levels of interest, culminating in a graduate school subgroup rate six times the size of the current audience, and twice the total sample interest rate. Interest levels vary the same way both live and television exposure levels do.

INCOME--Interest levels are not as stable over time for this variable as they are for other background characteristics. Highest interest in the 1982 sample is found among the \$25,000-49,999 group, while among the 1985 respondents interest is most common in the \$50,000 or more income group.

SMSA--Interest rates are nearly equal for the central city and non-central city residents within an SMSA, and lowest among non-SMSA residents--a pattern repeating their live and television exposure rates.

* SPPA'82 data only.

Table 6.3: Percentages of Respondents Interested in Attending More Ballet
Who Are Also Interested in Other Arts Activities

Percentage Also Interested in:	1982		1985	
	Among Those Interested <u>in Ballet</u>	<u>Total Sample</u>	Among Those Interested <u>in Ballet</u>	<u>Total Sample</u>
jazz	32%	18%	38%	19%
classical music	55	18	49	16
opera	34	7	36	8
musicals	66	33	62	29
plays	57	25	54	23
art museums	64	31	59	31

Table 6.4: Rate of Interest in Attending More Ballet by Background Characteristics

	<u>1982</u>	<u>1985</u>
Total Sample	12%	12%
AGE		
18-24	12	15
25-34	13	15
35-44	12	13
45-54	13	9
55-64	9	10
65-74	10	12
75-96	11	10
SEX		
male	6	6
female	17	19
RACE		
white	12	13
black	6	7
other	10	7
EDUCATION		
grade school	4	5
some high school	6	5
high school grad	10	9
some college	17	19
college grad	19	21
grad school	23	23
INCOME		
under \$5,000	8	14
\$5,000-\$9,999	10	12
\$10,000-\$14,999	8	9
\$15,000-\$24,999	11	12
\$25,000-\$49,999	17	13
\$50,000 +	16	21
SMSA		
central city of SMSA	13	14
SMSA, not central city	13	13
not in SMSA	8	11
MARITAL STATUS		
married	11	12
widowed	11	14
divorced	17	13
separated	12	14
never married	13	13
OCCUPATION		
professional	18	24
managerial	14	15
sales, clerical	18	15
craftsman	4	6
operatives	6	2
laborers	3	9
services workers	11	13
not working	10	10
keeping house	12	15
student	7	14
retired	8	9
HOUSEHOLD COMPOSITION		
single person	14	15
1 adult, child(ren)	16	20
2 or more adults	11	11
without child(ren)		
2 or more adults	12	13
with child(ren)		

MARITAL STATUS--These rates are not as stable over the three-year interval as other variables, but most groups come close to the total sample rate of 12% (except for the divorced in 1982 who show a high rate of 17%). Unlike attendance patterns, the never married do not show the highest rate among marital status subgroups.

OCCUPATION--Professionals continue to show the highest rate of interest, as they did in both live and television exposure. Similarly, as the retired and craftsman attendance rates were low, so are their interest levels. Managerial and sales/clerical rates are slightly above the total sample interest rate, and their live attendance patterns were also high.

HOUSEHOLD COMPOSITION--While single-person households had both the highest live and the highest TV exposure rates, their interest levels are only slightly above the total sample's. It is the single parent household (one adult, with child(ren)) whose interest is strongest, while two-adult households with or without children slip below the total sample rate of 12%.

At this point it is also informative to return to a subgroup studied in the section on socialization--those who had dance lessons at some point in their lives. While only SPPA'82 data are available to characterize this group's interest in attendance at ballet performances, the results reveal a higher interest rate than that found for any of the background characteristics studied in Table 6.4. 42% of these (former) ballet students are interested in more attendance, compared to the total sample rate of 12%. Once again, a very high interest rate parallels a very high attendance rate (22%), as well as a high rate of television exposure (43% vs. the total sample rate of 16% in 1982).

Finally, the SPPA explored some of the reasons why interest does not translate directly into attendance. What reasons do people give, when asked why they don't attend as often as they'd like, or in the case of those not attending at all, when they say they would like to begin attending?

Table 6.5 displays the rate at which people mention various barriers to attendance, and it presents results separately for recent attenders (who want to attend more often) and for nonattenders (who want to begin attending).

While there are some differences in the frequency with which the two groups cite specific barriers and estimates for some barriers (e.g., cost, not available) are not very stable across the two survey waves, the same barriers pretty much dominate each group's reasons for not attending. Cost, availability of performances, too far a distance to travel to the performance, and "don't have time" are the most often mentioned barriers to ballet attendance in both groups, in both years. Feeling uncomfortable, having a handicap, concern about crime, and preferring to watch television are cited by fewer than 5% of each group both years. However, nonattenders were at least 5% more likely to mention procrastination and "too far to go."

It's interesting to note that the two groups differ in their rates of exposure to televised ballet. Interested attenders are more likely than interested nonattenders to view ballet on television (74% vs. 52%), and these rates of television exposure to ballet are three to five times that of the adult population as a whole (15-16%). Again, interest does seem to have

Table 6.5: Barriers to Attending More Live Ballet: Rate of Citing Various Barriers to More Attendance at Live Ballet Among Last Year Attenders and Nonattenders*

<u>Barriers</u>	<u>Among Interested Attenders</u>		<u>Among Interested Attenders</u>	
	<u>1982</u>	<u>1985</u>	<u>1982</u>	<u>1985</u>
tickets sold out	2%	2%	1%	1%
cost	43	23	30	34
not available	29	23	26	16
feel uncomfortable	2	0	1	0
don't have anyone to go with	8	9	11	11
babysitter problems	6	7	8	12
problem related to a handicap	2	0	3	1
age/health problem	1	2	6	5
too far to go	11	11	16	21
transportation/traffic/parking problem	8	4	8	6
crime or fear of crime	1	0	3	3
poor quality	3	7	2	1
prefer to watch television	0	2	2	2
don't have time	30	38	33	37
procrastination/lack of motivation	3	5	11	11
other	5	13	4	14
Rate of Viewing Ballet on TV:	74	**	52	**

Note: Columns do not total 100% because more than one answer was permitted.

* For the sake of this analysis, nonattenders are defined as people who said they had not attended a live ballet performance "last year." An unknown segment of these nonattenders might well have attended less recent performances but the SPA data do not permit such a distinction.

** Disruption of original sampling plan in SPA'85 prevented collection of data needed for this analysis.

behavioral significance, especially considering that many of the barriers mentioned in the table (tickets sold out, cost, performances not available, babysitter, handicap, too far to go, transportation, crime, poor quality) are either less likely to apply to television viewing of ballet, or completely irrelevant.

Section 7. Practical Applications of the Data

This final section of the monograph discusses three types of recommendations drawn from SPPA findings, all of which are aimed at expanding the current audience for classical ballet. Some recommendations have more immediate applicability, while others take a long-term approach to cultivating future ballet audiences. The recommendations fall into three categories: 1) those concerning arts education, 2) those concerning the promotion of ballet performances today, and 3) those pertaining to the productive use of television in complementing and/or encouraging live attendance at the ballet.

Arts Education and the Future Ballet Audience

Socialization data from the survey demonstrated both that exposure to ballet classes is related to higher levels of ballet participation as an adult, and that, of all arts lessons or classes studied in the SPPA, adults were least likely to have had ballet classes. (Rates of exposure to other types of arts lessons ranged from 9-47%.) Among that 7% of the adult population who'd had ballet classes at some time during their lives, live attendance rates were 22% in 1982 and 17% in 1985, compared to the 4% rate for the adult population as a whole both years. For television exposure to ballet, the ballet trained group had a 43% exposure rate in 1982, compared to the total adult population rate of 16%.

Additionally, the SPPA data show that a broad education in the arts predisposes adult attendance at live performances as well as viewing of televised ballet. The greater the number of different types of arts lessons an adult has had, the higher his or her participation in ballet. Yet, fewer than 20% of the adults surveyed recall exposure to classes in ballet, acting, creative writing or art appreciation, and 70% had had only one or two types of arts lessons or none at all.

For dance educators and policymakers, these findings support arguments for better funding of school-based arts education programs. While SPPA data only speak directly about the eight types of arts lessons studied in that survey, in a broader sense they also suggest the potential for other forms of early introduction to ballet. Performances by community dance groups in the schools, lecture demonstrations explaining how ballet dancers build their skills or how a choreographer creates a work, classroom viewing of videotaped performances and interviews with well known ballet figures--these and other ballet exposure opportunities could also help spark interest in the ballet at an early and impressionable age.

While SPPA data do not distinguish between private and classroom-based arts lessons, it is reasonable to hypothesize that many or most of the ballet lessons cited in the survey referred to lessons at a private or community dance school. Given the clear socio-economic patterns in live attendance at ballet performances, this suggests it is probably even more important that school programs reach children whose parents lack the resources or personal experiences to instill an appreciation for classical ballet at home or in private lessons.

Finally, parents involving their children in the various arts also seemed to facilitate adult participation in ballet in both SPPA waves. The

more parents directly exposed their children to a variety of arts activities, the more those children came to attend ballet performances as adults. While attendance at dance performances was not separately measured in the SPPA, we do know that two-thirds of the adults surveyed said their parents "never" took them to a theatrical performance of any kind.

While only parental initiative can produce such parent-child activity, policymakers and planners might want to consider ways to encourage ballet companies to increase their production and promotion of performances specially developed to attract family attendance. Cultural broadcasters, for example, could schedule and promote ballet programming intended to draw family viewing. Or local dance organizations could be encouraged to offer programs and performing schedules especially conducive to parent-child attendance.

In both the classroom and the home, then, SPPA data suggest that very purposive planning can help shape a much larger and broader audience for ballet in the coming generations.

Promoting Ballet Performances Today

The SPPA data confirm the wisdom of a range of promotion activities often used by ballet companies.

One set of effective promotion practices emerges from the live audience overlaps studied in Section 2. We learned there that ballet attenders are heavy attenders of other arts activities, with for example over 50% of them attending classical music concerts and musicals in a given year. For those companies who can buy advertising space in program booklets for concerts or musicals preceding their own ballet performances, this is likely to be an effective targeting of advertising dollars. Opera audiences could also be targeted, since ballet attenders are seven times more likely to go to the opera than the general public is.

This same "cross-promotion" strategy would also apply to joint promotion by different performing arts organizations, or in a multiple-art season subscription arrangement. Or separate direct mail promotions of ballet season subscription opportunities could well rely on the purchase of classical music, musical or opera subscription lists.

Additionally, the finding that ballet students are very likely to attend live ballet performances suggests a few lower-cost promotion methods. Placing flyers and posters in local dance supply stores or on local ballet studio bulletin boards should target the kind of person most likely to respond to publicity about upcoming ballet performances.

Finally, for those organizations able to obtain radio spot publicity, the SPPA music preference data clearly indicate classical music, opera and jazz programs or stations will provide effective media and time slots in which to schedule promotion messages, since people who attend ballets are very likely to listen to these types of music.

Encouraging Television Exposure to Ballet

The role of television programming in expanding the public's involve-

ment in ballet is clearly supported by the SPPA. Not only is the live audience quadrupled, but groups usually underrepresented in the live audience for ballet rely on television for most of their exposure. As detailed in Section 3, the very old, minorities, low income groups, non-SMSA residents, the less educated and the retired are both less likely than the average adult to attend a live ballet, and more likely to rely on television for most of their exposure to ballet performances. Televised ballet performances not only reach four times the audience that live ballet performances do; they also bring ballet to the kinds of people who are much less likely to see live performances. And even the majority of people who can and do attend live performances, still go to television for even more access to this art form.

Clearly policymakers and cultural broadcasters can think about the potential for broadening and deepening this pattern, by encouraging more funding, production and effective promotion and scheduling of televised ballet performances. And, given the earlier suggestion of classroom uses of video, it would be encouraging to see the production of auxiliary materials like viewer guides, so that parents and teachers can discuss the program with children and guide them to learn more about the ballet through reading and community research projects.

Finally, for cultural broadcasters hoping to maximize the audience for ballet programming, attendance overlaps with other art forms and music preferences can suggest both ballet program scheduling and promotion strategies. On-air promotions of the upcoming ballet broadcast can be aired near other programs likely to draw people interested in ballet programming, whether on the station itself or in radio programming, and ballet programming can be scheduled at times when the "audience flow" from earlier programs is most likely to maximize the audience for a televised ballet.

Appendix

Copy of SPPA Questionnaire

FORM **LAS-7**
6-8-82U.S. DEPARTMENT OF COMMERCE
BUREAU OF THE CENSUS**NOTICE** - Your report to the Census Bureau is confidential by law (U.S. Code 13, section 9). All identifiable information will be used only by persons engaged in and for the purposes of the survey, and may not be disclosed or released to others for any purpose.**LEISURE ACTIVITIES SURVEY
QUESTIONNAIRE
National Crime Survey Supplement**

Version	Sample (cc3)	Control number (cc 4)				HH No. (cc5)
		PSU	Segment	CK	Serial	
01	JO					

A. Respondent

Line No.	Age	Name

B. Type of interview

- 1 ☐ Personal
2 ☐ Telephone

Person noninterview - Mark (X) reason

- 3 ☐ NCS Type Z
4 ☐ NCS Proxy
5 ☐ Refused LAS (supplement only)

6 ☐ Other - Specify _____**C. LAS respondent's own children under 12 years of age in the household**

_____ Number of children 0-5 years old

o ☐ None

_____ Number of children 6-11 years old

o ☐ None**D. Interviewer identification**

Code	Name

INTERVIEWER - Ask LAS-7 if respondent is 18 years of age or older.**INTRODUCTION**

Now I have some questions about your leisure activities. The Bureau of the Census is collecting this information for the National Endowment for the Arts. (Hand respondent the Privacy Act Statement LAS-13. If PHONE INTERVIEW, END INTRODUCTION.) This explains the legal authority for conducting this survey. It also explains that the survey is voluntary and all information provided will be used for statistical purposes only. Your cooperation is extremely important to help ensure the completeness and accuracy of this needed information. Continue with item 1 on page 2.

NOTES

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1. The following questions are about YOUR activities during the LAST 12 months — between _____ 1, 19____, and _____, 19____.

During the LAST 12 MONTHS, did YOU go to a live jazz performance?

☐ No

Yes — How many times did you do this LAST MONTH — between _____ 1, and _____, 19____?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

2. (During the LAST 12 MONTHS,) Did you go to a live classical music performance? This includes choral music and instrumental or vocal recitals, as well as symphony and chamber music.

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

3. (During the LAST 12 MONTHS,) Did you go to a live opera?

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

4. (During the LAST 12 MONTHS,) Did you go to a live musical stage play or an operetta? Do not include grade school or high school productions.

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

5. (During the LAST 12 MONTHS,) Did you go to a live performance of a non-musical stage play? Do not include grade school or high school productions.

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

6. (During the LAST 12 MONTHS,) Did you go to a live ballet performance?

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

7. (During the LAST 12 MONTHS,) Did you visit an ART gallery or an ART museum?

☐ No

Yes — How many times did you do this LAST MONTH?

1 ☐ None

2 ☐ One

3 ☐ 2-3

4 ☐ 4-5

5 ☐ 6 or more

8a. (During the LAST 12 MONTHS,) Did you play a musical instrument in a public performance or rehearse for a public musical performance?

☐ No — Skip to 9a

1 ☐ Yes

8b. Did you play any classical music?

☐ No

1 ☐ Yes

8c. Did you play any jazz?

☐ No

1 ☐ Yes

9a. (During the LAST 12 MONTHS,) Did you act, sing, or dance in a public performance or rehearse for a public performance?

☐ No — Skip to 10

1 ☐ Yes

9b. Did you act in a non-musical role?

☐ No

1 ☐ Yes

9c. Did you sing in a musical play or operetta?

☐ No

1 ☐ Yes

9d. Did you sing in an opera?

☐ No

1 ☐ Yes

9e. Did you dance in a ballet performance?

☐ No

1 ☐ Yes

10. (During the LAST 12 MONTHS,) Did you read novels, short stories, poetry, or plays?

☐ No

1 ☐ Yes

**CHECK
ITEM A**

Look back at items 1-7. Are any of these items answered "Yes" AND an entry in boxes 2-5?

- 0 ☐ No - Skip to Check Item B
1 ☐ Yes - Circle corresponding item number in the list below; then ask 11

Item 1 - Jazz performance - Go to column 1 and ask 11

Item 2 - Classical music performance - Go to column 2 and ask 11

Item 3 - Opera - Go to column 3 and ask 11

Item 4 - Musical play - Go to column 4 and ask 11

Item 5 - Non-musical play - Go to column 5 and ask 11

Item 6 - Ballet - Go to column 6 and ask 11

Item 7 - Art gallery/art museum - Go to column 7 and ask 11

Column 1 - JAZZ	Column 2 - CLASSICAL	Column 3 - OPERAS	Column 4 - MUSICALS
11. Did you go to a JAZZ performance during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	11. Did you go to a CLASSICAL MUSIC performance during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	11. Did you go to an OPERA performance during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	11. Did you go to a MUSICAL PLAY/OPERA during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes
Column 5 - NON-MUS. PLAYS	Column 6 - BALLET	Column 7 - ART GALLERIES	NOTES
11. Did you go to a NON-MUSICAL PLAY during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	11. Did you go to a BALLET performance during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	11. Did you go to an ART GALLERY/ART MUSEUM during the 11 months prior to _____, (Last month) that is, between _____ 1, 1981, and _____, 1982? 0 ☐ No 1 ☐ Yes	

**CHECK
ITEM B**

Look back at items 1-6. Are any of these items answered "Yes" AND contain an entry in boxes 1-5?

- 0 ☐ No - Skip to 13a
1 ☐ Yes - Circle corresponding item number in the list below; then ask 12

- Item 1 - Jazz performances
Item 2 - Classical music performances
Item 3 - Operas
Item 4 - Musical plays
Item 5 - Non-musical plays
Item 6 - Ballets

12. Read -

► FOR PERSONAL INTERVIEW

Please look at the kinds of places listed on this card. (Hand flashcard LAS-11.) Thinking back to the _____, (and) _____, (and), etc., you attended during the LAST 12 MONTHS, in which kinds of places were these performances held? Any other kind of place? (Mark all that apply.)

► FOR TELEPHONE INTERVIEW

I'm going to read you a list of the kinds of places where performances are held. (Read categories from flashcard LAS-11.) Thinking back to the _____, (and) _____, (and), etc., you attended during the LAST 12 MONTHS, in which kinds of places were these performances held? Any other kind of place? (Mark all that apply.)

- 1 ☐ College facility
2 ☐ Elementary or high school facility
3 ☐ Church, synagogue, mosque, or other facility associated with a religious organization
4 ☐ The "Y" (YMCA, YWCA, YMHA, YWHA)
5 ☐ Concert hall, opera house, or auditorium
6 ☐ Theater or dinner theater
7 ☐ Night club or coffee house
8 ☐ Library
9 ☐ Museum or art gallery
10 ☐ Park or other open air facility
11 ☐ Other - Specify _____

BARRIERS TO PARTICIPATION

13a. PERSONAL INTERVIEW

► Please look at this card. (Show flashcard LAS-10.) Few people can do everything they would like to do. But if you could do any of the things listed on this card as often as you wanted, which ones would you do more often than you have DURING THE LAST 12 MONTHS?

TELEPHONE INTERVIEW

► I'm going to read you a list of things that some people like to do. Attend — (Read categories from flashcard LAS-10.) Few people can do everything they would like to do. But if you could do any of these things as often as you wanted, which ones would you do more often than you have DURING THE LAST 12 MONTHS? I'll read the list again.

(Mark all that apply; then ask 13b for each marked category.)

- 1 ☐ Jazz music performances — Go to column 1 and ask 13b
- 2 ☐ Classical music performances — Go to column 2 and ask 13b
- 3 ☐ Operas — Go to column 3 and ask 13b
- 4 ☐ Musical plays, operettas — Go to column 4 and ask 13b
- 5 ☐ Non-musical plays — Go to column 5 and ask 13b
- 6 ☐ Ballet performances — Go to column 6 and ask 13b
- 7 ☐ Art galleries or art museums — Go to column 7 and ask 13b
- 8 ☐ None of these — Skip to 14

Column 1 — JAZZ	Column 2 — CLASSICAL	Column 3 — OPERAS	Column 4 — MUSICALS
13b. What are the reasons you did not attend JAZZ MUSIC PERFORMANCES more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	13b. What are the reasons you did not attend CLASSICAL MUSIC PERFORMANCES more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	13b. What are the reasons you did not attend OPERAS more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	13b. What are the reasons you did not attend MUSICAL PLAYS/OPERETTAS more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____
Column 5 — NON-MUS. PLAYS	Column 6 — BALLET	Column 7 — ART GALLERIES	NOTES
13b. What are the reasons you did not attend NON-MUSICAL PLAYS more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	13b. What are the reasons you did not attend BALLET PERFORMANCES more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	13b. What are the reasons you did not attend ART GALLERIES/ART MUSEUMS more often? Any other reason? (Mark all that apply.) 1 ☐ Tickets sold out 2 ☐ Cost 3 ☐ Not available 4 ☐ Feel uncomfortable 5 ☐ Don't have anyone to go with 6 ☐ Babysitter problems/Must care for children 7 ☐ Problem related to a handicap 8 ☐ Problem related to age/health 9 ☐ Too far to go 10 ☐ Transportation/Traffic/Parking problems 11 ☐ Crime or fear of crime 12 ☐ Poor quality/Not very good, etc. 13 ☐ Prefer to watch TV 14 ☐ Don't have time 15 ☐ Procrastination/Lack of motivation 16 ☐ Other — Specify _____	

MEDIA PARTICIPATION

14. Approximately how many hours of television do you watch on an average day? _____ Number of hours ☐ None/Don't watch television	17c. (During the LAST 12 MONTHS,) Did you listen to opera music records or tapes? ☐ No ☐ Yes
15a. During the LAST 12 MONTHS, did you watch a jazz performance on television? ☐ No ☐ Yes	18a. During the LAST 12 MONTHS, did you watch a musical stage play or an operetta on television? Exclude movie versions of musical plays and operettas. ☐ No ☐ Yes
b. (During the LAST 12 MONTHS,) Did you listen to a jazz program on radio? ☐ No ☐ Yes	b. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on radio? ☐ No ☐ Yes
c. (During the LAST 12 MONTHS,) Did you listen to jazz records or tapes? ☐ No ☐ Yes	c. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on records or tapes? ☐ No ☐ Yes
16a. During the LAST 12 MONTHS, did you watch a classical music performance on television? ☐ No ☐ Yes	19a. During the LAST 12 MONTHS, did you watch a non-musical stage play on television? Do not include movies, situation comedies, or TV series. ☐ No ☐ Yes
b. (During the LAST 12 MONTHS,) Did you listen to a classical music program on radio? ☐ No ☐ Yes	b. (During the LAST 12 MONTHS,) Did you listen to a radio performance of a non-musical stage play? ☐ No ☐ Yes
c. (During the LAST 12 MONTHS,) Did you listen to classical music records or tapes? ☐ No ☐ Yes	20. (During the LAST 12 MONTHS,) Did you watch a ballet program on television? ☐ No ☐ Yes
17a. During the LAST 12 MONTHS, did you watch an opera on television? ☐ No ☐ Yes	21. During the LAST 12 MONTHS, did you watch a television program dealing with art galleries or things in art museums? ☐ No ☐ Yes
b. (During the LAST 12 MONTHS,) Did you listen to an opera music program on radio? ☐ No ☐ Yes } Go to 17c	
22a. Read - ► FOR PERSONAL INTERVIEW Please look at the types of music listed on this card. (Hand respondent flashcard LAS-12.) Which of these types of music do you like to listen to? Any other type? (Mark all that apply.) ► FOR TELEPHONE INTERVIEW I'm going to read you a list of some types of music. As I read the list, tell me which of these types of music you like to listen to? (Read categories from flashcard LAS-12.) Any other type? (Mark all that apply.) ☐ Classical/Chamber music ☐ Opera ☐ Operetta/Broadway musicals/Show tunes ☐ Jazz ☐ Soul/Blues/Rhythm and blues ☐ Big band ☐ Country-western ☐ Bluegrass ☐ Rock ☐ Mood/Easy listening ☐ Folk ☐ Barbershop ☐ Hymns/Gospel ☐ Other - Specify _____ ☐ All ☐ None/Don't like to listen to music	
CHECK ITEM C Is more than one type of music or "ALL" marked in 22a? ☐ No - Skip to 23a ☐ Yes	
22b. You mentioned you like to listen to (Read categories marked in 22a). Which of these do you like best? (Enter category number.) _____ Category number ☐ No one type best	

RECREATION LIFE STYLE	OTHER PARTICIPATION
23a. During the LAST 12 MONTHS, did YOU go out to the movies? ☐ No ☐ Yes	24. During the LAST 12 MONTHS, did you visit a science museum, natural history museum, or the like? ☐ No ☐ Yes
b. Did you go to any sports events at all? Include both professional and amateur sports events, regardless of whether an admission fee was charged. ☐ No ☐ Yes	25. (During the LAST 12 MONTHS,) Did you visit an historic park or monument, or tour buildings, or neighborhoods for their historic or design value? ☐ No ☐ Yes
c. Did you visit a zoo, arboretum, or botanical garden? ☐ No ☐ Yes	26. (During the LAST 12 MONTHS,) Did you read, or listen to reading, or poetry? ☐ No ☐ Yes
d. Did you play card games, board games, electronic games, pinball, or any other similar games? ☐ No ☐ Yes	27. (During the LAST 12 MONTHS,) Did you visit an art or craft fair or festival? ☐ No ☐ Yes
e. During the LAST 12 MONTHS, did you go to an amusement or theme park, a carnival, or a similar place of entertainment? ☐ No ☐ Yes	28. (During the LAST 12 MONTHS,) Did you take lessons or a class in literature, creative writing, art, photography, craft arts, ballet, music, or the like? ☐ No ☐ Yes
f. Did you jog, lift weights, walk, or participate in any other exercise program? ☐ No ☐ Yes	29. (During the LAST 12 MONTHS,) Did you work with pottery, ceramics, jewelry, or do any leatherwork, metalwork, or similar crafts? ☐ No ☐ Yes
g. Did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, tennis, or the like? ☐ No ☐ Yes	30. During the LAST 12 MONTHS, did you do any weaving, crocheting, quilting, needlepoint, sewing, or similar crafts? ☐ No ☐ Yes
h. Did you do any camping, hiking, canoeing, or any other similar outdoor activity? ☐ No ☐ Yes	31. (During the LAST 12 MONTHS,) Did you do any work in a musical or non-musical play, an opera, or a ballet production? Include working on lights, sets, costumes, promotion, etc., but not performing. ☐ No ☐ Yes
i. During the LAST 12 MONTHS, did you read books or magazines? ☐ No ☐ Yes	32. (During the LAST 12 MONTHS,) Did you do any work in a jazz or classical music performance? Include working on lights, sets, promotion, etc., but not performing. ☐ No ☐ Yes
j. Did you do volunteer or charity work? ☐ No ☐ Yes	33. (During the LAST 12 MONTHS,) Did you work on any creative writings such as stories, poems, plays, and the like? Exclude any writing done as part of a course requirement. ☐ No ☐ Yes
k. Did you work on a collection such as stamps, coins, shells, or the like? ☐ No ☐ Yes	34. (During the LAST 12 MONTHS,) Did you make photographs, movies, or video tapes as an artistic activity? ☐ No ☐ Yes
l. Did you prepare special gourmet meals for the pleasure of doing it? ☐ No ☐ Yes	35. (During the LAST 12 MONTHS,) Did you do any painting, drawing, sculpture, or printmaking activities? ☐ No ☐ Yes
m. Did you make repairs or improvements on your own home or motor vehicles? ☐ No ☐ Yes	
n. Did you work with indoor plants or do any gardening for pleasure? ☐ No ☐ Yes	

SOCIALIZATION

36a. The following questions are about lessons or classes you may have taken at any time in your life.
Have you EVER taken lessons or a class in music — either voice training or playing an instrument?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

b. (Have you EVER taken lessons or a class) in visual arts such as sculpture, painting, print making, photography, film making, etc.?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

c. (Have you EVER taken lessons or a class) in acting or theater?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

d. (Have you EVER taken lessons or a class) in ballet?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

e. (Have you EVER taken lessons or a class) in creative writing?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

f. (Have you EVER taken lessons or a class) in pottery, leatherwork, weaving, woodworking, or any other craft-art?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

g. (Have you EVER taken a class) in art appreciation or art history?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

h. (Have you EVER taken a class) in music appreciation?

- ☐ No
Yes — Did you take these lessons when you were — —
(Mark all that apply.)
☐ Less than 12 years old?
☐ 12 — 17 years old?
☐ 18 — 24 years old?
☐ 25 or older?

CHECK ITEM D

Are either of respondent's parents present during asking of 37a — 38b?

- ☐ No
☐ Yes } Ask 37a

37a. The following questions are about activities in the home when you were growing up.

Did your parents — or other adult members of the household — listen to classical music or opera often, occasionally, or never?

- ☐ Often
☐ Occasionally
☐ Never

b. Take you to art museums or galleries often, occasionally, or never?

- ☐ Often
☐ Occasionally
☐ Never

c. Take you to plays, dance or classical music performances (often, occasionally, or never)?

- ☐ Often
☐ Occasionally
☐ Never

d. Encourage you to read books which were not required for school or religious studies (often, occasionally, or never)?

- ☐ Often
☐ Occasionally
☐ Never

CHECK ITEM E

Look at Control Card items 13a, b, and c to determine whether respondent's parents are household members.

- ☐ Neither parent is household member — Read (A) and ASK 38a and 38b.
☐ Both parents are household members — Transcribe father's education to 38a and mother's education to 38b based on cc 21 and 22. END INTERVIEW.
☐ Only father is a household member — Read (A) and ASK 38b. Transcribe father's education to 38a from cc 21 and 22.
☐ Only mother is a household member — Read (A) and ASK 38a. Transcribe mother's education to 38b based on cc 21 and 22.

(A) Now I'd like to ask you a question about your parent's education. This information, along with the other information in this survey, will be used to study the relationship between these things and participation in the arts.

38a. What is the highest grade (or year) of regular school your FATHER completed?

- ☐ 7th grade or less
☐ 8th grade
☐ 9th — 11th grades
☐ 12th grade
☐ College (did not complete)
☐ Completed college (4+ years)
☐ Don't know

b. What is the highest grade (or year) of regular school your MOTHER completed?

- ☐ 7th grade or less
☐ 8th grade
☐ 9th — 11th grades
☐ 12th grade
☐ College (did not complete)
☐ Completed college (4+ years)
☐ Don't know

END THIS LAS INTERVIEW

NOTES